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IN
GWALIOR STATE

PART I

BY

M. B. GARDE, B. A.

SUPERINTENDENT OF ARCHÆOLOGY,

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	10	Sujaat-kan ...	Suja-at-khan
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FOREWORD.

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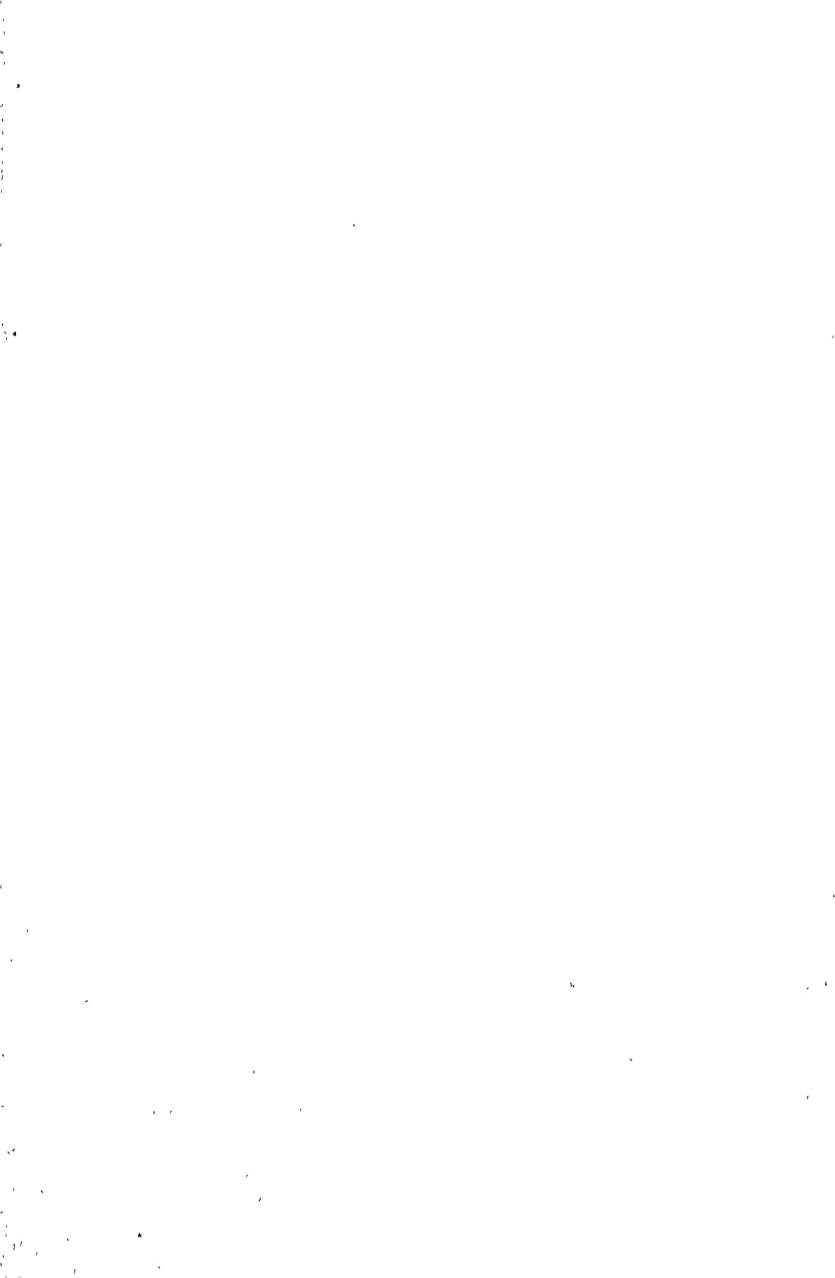
This is the first part of the projected *Directory of Forts in Gwalior State*. The number of Forts large and small in Gwalior State being fairly large, the task of surveying, photographing and collecting the necessary information is laborious and will naturally take considerable time to be accomplished, especially with the limited staff at the disposal of the Archaeological Office. It was therefore decided to publish the information in instalments, instead of waiting for the completion of the whole work.

The aim of the work is far from ambitious. It is an attempt to present briefly notes on the topography, means of communication, situation, buildings, history and legends relating to the forts, particularly for the use of travellers who may wish to see them.

The information is culled from existing books and records revised and supplemented in the light of further research.

GWALIOR :  
November 24, 1932.

S. J. PAWAR,  
Home Member,  
*Gwalior Government.*



# ATER FORT.

Ater 26°45' N. and 78°41' E. is situated in Pargana and District Bhind, nearly 18 miles north-east of Bhind.

**Topography.**

It is reached by a metalled road ( $17\frac{3}{4}$  miles) from Bhind which is connected with Gwalior by a metalled road (48 miles) and also by the Gwalior Bhind section (52 miles) of the Gwalior Light Railway.

**Means of communication.**

The Fort stands on a prominence amidst the ravines of the Chambal, on the western skirts of the town of Ater. It is a structural fort of a longish and irregular shape on plan, a little over 700 feet in length east to west and about 325 feet in breadth north to south. The wall

**Situation.**

enclosing the Fort proper is strengthened with fifteen bastions two of which are rectangular and the rest circular on plan. There are also traces of an outer fortification wall with a few bastions. The Fort is entered at the south-west corner by a broad passage, passing through four successive gates, the first three facing the west and the last or the fourth facing the east. The Fort is constructed of stone, brick, mud and lime.

On entering the fourth gate one reaches the western part of the Fort, where **Important buildings.** the residential buildings for the royal house are situated. This area is divided into three quadrangles each enclosed by high walls. In the eastern quadrangle is a large platform open to sky which was probably covered with a *Shamiana* and used as a *Diwan-i-am*, (public audience hall).

In the second or middle quadrangle which is perhaps the most important of the three, stands a large square pillared hall which was probably used as *Diwan-i-khas* (private audience hall). It is now the

locally known as the *kacheri*. Facing this latter but attached to the western wall of the quadrangle is a temple to Krishna (Murali-dhara). It is faced with stone screens and provided with marble steps. This temple however appears to be a later addition. In a hall to the right are installed the statues of the two kings Badan Singh and Maha Singh, the founders of the Fort. On the left is a building with a dark cellar below it, now full of debris. Both the right and left wings of this quadrangle are double storeyed, the upper storey on the right or north wing being partly occupied by what is called Raja-ka Bungala (king's pavilion) and that on the left or south wing by what is named Rani-ka Bungala (queen's pavilion). These two pavilions have each a balcony projecting outwards and supported on a rectangular bastion. The balconies have been adorned with screens and *chhajjas* in red sandstone. A spacious open terrace in front of the king's pavilion has its enclosing walls finished with mural decorations made up of lines of small niches in plaster which when illuminated with



lights must have presented a magnificent spectacle.

The third or western quadrangle is occupied by a number of ladies' apartments of no particular architectural merit.

In the centre of the partition wall between the second and the third quadrangles rises a tower in seven storeys from which it derives its name Satkhana. This tower is by far the tallest building on the Fort and is visible as a landmark from a great distance.

Most of these buildings are now in a decaying condition, strewn with their own debris and overgrown with jungle. Some of them deserve to be repaired and preserved.

The country round about Ater is called Bhadawar after the Bhadauria clan of Rajputs who formerly ruled over it under the suzerainty of the Mughal Emperors of Delhi. Ater was the capital of Bhadawar till it was conquered by Scindia towards the end of the 18th century A. D. The Fort is referred to by the French traveller

Tieffenthaler<sup>1</sup> in the latter half of the 18th century A. D. as being difficult of access.

Ater Fort possesses five inscriptions from which it is known that the name of the Fort was Kot Devagiri, that its construction was started by Maharaja Badan Singh in V. S. 1701 = A. D. 1644 in the reign of Emperor Shah Jahan, and completed in V. S. 1725 = A. D. 1668 by Maharaja Maha Singh in the reign of Emperor Aurangzeb and that certain repairs and additional constructions were carried out by Maharaja Bakhat Singh.

Tradition has it that Raju Rao Bhadauria first conquered Ater and founded the kingdom of Bhadawar. Raja Mukat Singh a descendant of his, founded Mukatpura a *Mohalla* which still exists in the town of Ater. Maharajas Badan Singh and Maha Singh who built the Fort of Ater, and Maharaja Bakhat Singh who repaired and added to it

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1. *Gwalior State Gazetteer* Vol. I page 195.

all belonged to this same ruling family. Bakhat Singh's son Pratap Singh having been finally defeated by Scindia's army about V. S. 1860 = A. D. 1803, fled to Nawgaon (District Agra in U. P.) where his descendant Raja Mahendra Man Singh still lives and owns an estate.

The word '*Allah*' in Persian characters is engraved on a few *kanguras* of a building adjoining the platform of the *Dewan-i-am* in the Fort of Ater. The solitary existence of this Islamic emblem on an otherwise purely Hindu Fort is thus explained in a legend narrated locally.

When the news of the construction of the Fort reached the ears of Emperor Aurangzeb he did not like the idea that one of his Hindu feudatories should construct a stronghold to protect his kingdom. He sent a messenger to ascertain whether it was a fact. The Raja being frightened, consulted his counsellors for a suitable device for averting the Emperor's displeasure. They suggested to him that a prominent building in the

Fort should be furnished with decoration bearing the word '*Allah*', and it was done accordingly. When the Emperor's emissary arrived at Ater this building was shown to him and he was persuaded to believe that the Raja was constructing a mosque and not a fort. In this way the Raja managed to appease the wrath of the Emperor.

Ater is perhaps the largest and the most important of the structural  
**Conclusion.** forts in Gwalior State. Being situated on the northern boundary of the State, and in the ravines of the river Chambal, it is of considerable strategical importance.

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# BHIND FORT.

Bhind situated in 26°33' N. and 78°50' E.

**Topography.** is the Headquarters of Pargana and District of the same name, about 48 miles north-east of Gwalior. The Fort stands immediately on the east of the modern town.

Bhind is reached from Gwalior by a *pucca* road (48 miles) which continues on to Etawah. It is also the terminus of the Gwalior-Bhind section (52 miles) of the Gwalior Light Railway.

**Means of communication.**

The Fort is artificial and is protected by a double fortification—the inner line being made up of walls of brick masonry with eight bastions and the outer one of *kacha* earth with ten. It is further surrounded by a moat.

**Situation.**

The plan of the Fort is an oblong, the inner length being a little less than 400 feet and the inner breadth a little over 250 feet.

The Fort is accessible by a single road on the west. The road passes through two successive gates (1) the Ghatia Darwaza in the outer *kacha* fortification and (2) the Singh Paur in the inner *pucca* wall.

All the buildings in the Fort are located in its northern portion. Most of them date from the time of the Bhadauria kings with the exception of the Darbar Hall on the second floor which is quite modern ( V. S. 1984 ). The buildings are used partly as local offices and partly as the residence of the Suba ( District Collector ). There are also a temple to Krishna ( Gopal Mandir ) and a *Chhatri* to Raja Aniruddha Singh Bhadauria. None of these buildings however are of any special architectural importance.

Bhind is locally known as Bhind Bhadawar,  
having been originally a seat of

**History.**

the Bhadauria Rajputs, a branch of the Chauhan clan. The Fort was constructed by Gopal Singh Bhadauria. Towards the end of the 18th century A. D. it was attacked and captured by Prag Das, a Suba under Mahadji Scindia while the then ruling Bhadauria chief Aniruddha Singh made his escape to Ater. Since then it is in the possession of the Scindias.

The Fort is said to have been founded eight or  
nine centuries ago by the Mevas

**Traditions.**

and subsequently strengthened and extended by the Bhadaurias who claim to have held the place for twenty-two generations. The Fort was taken by the army of Mahadji Scindia in V. S. 1851 = A. D. 1794. Aniruddha Singh fled to Ater but returned after three years and took over Bhind on a Zemindari contract. Being however unable to pay the stipulated land rent he had to leave Bhind finally in V. S. 1865 = A. D. 1808.

Aniruddha Singh died at Nawgaon. But his apparition, it is said, continued to haunt the Fort and trouble the inhabitants. A bed was therefore set up in his name in an apartment of the *Mahal* occupied by him when he lived, which was enough to pacify the ghost. This part of the *Mahal* where the bed is still preserved is known as the Chhatri of Raja Aniruddha Singh, although it does not mark the place of either his death or cremation.

The Fort is a small one being little better than a *Gadhi* or residential castle.

**Conclusion.**

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# CHANDERI FORT.

Chanderi situated in  $24^{\circ} 43' \text{ N.}$  and  $78^{\circ} 11' \text{ E.}$

Topography. is the Headquarters of a Tappa or sub-Pargana in the Esagarh District. It is picturesquely situated in a great bay of hills overlooking the valley of the Betwa and entered by narrow passes which made it in olden days a place of considerable strategic importance. The expanse of plain enclosed by the hills is highly fertile and contains numerous large and small sheets of water, the surrounding hill sides being thickly covered with tree jungle which furnished even now as of old, a rich hunting ground. Chanderi is also a place of considerable Archaeological interest possessing as it does numerous ruins of buildings of the times of the Sultans of Mandu and the Bundela Rajas.

There are now four routes to reach Chanderi  
 (1) *Via* Lalitpur (2) *Via* Pich-  
**Means of communi-** hore (3) *Via* Esagarh and (4)  
**cation.** *Via* Mungaoli. The road from  
 Lalitpur a station on the Bombay-Delhi main line  
 of the G. I. P. Railway crosses the Betwa by a  
 causeway at Rajghat in the 13th mile and reaches  
 Chanderi in the 21st mile after a rather steep ascent  
 for about a mile and a half, near the destination.  
 The fair weather road between Lalitpur and Raj-  
 ghat ( British territory ) is motorable for the eight  
 dry months in the year while the portion between  
 Rajghat and Chanderi ( Gwalior territory ) is a  
 metalled road which continues further south lead-  
 ing to Mungaoli ( 24 miles from Chanderi ), a  
 station on the Bina-Kotah section of the G. I. P.  
 Railway. Chanderi is also connected with the Agra-  
 Bombay trunk road by a metalled road which  
 branches off from the former at Deharda 21 miles  
 south of Shivpuri and 39 miles north of Goona and  
 passes by Esagarh. The distance between Deharda  
 and Esagarh is 30 miles while that between Esa-  
 garh and Chanderi is 25 miles.

Chanderi has recently been connected by a metalled road (42 miles) with Pichhore which is reached by three different *Pucca* roads (a) from Shiyपुरी *viz* Sirsod (46 miles), (b) from Jhansi (55 miles) and (c) from Basai,<sup>1</sup> a station on the Bombay-Delhi main line of the G. I. P. Railway.

The Fort at Chanderi is a hill fort rising more than 200 feet above the fortified town which serves as its out-work. It is enclosed in a massive stone wall built on the top of the hill and strengthened by a number of bastions three of which have names *viz*, 1 Kamal Burj at the northern point, 2 Gada Burj at the southern point and 3 Bhada Bhade ka Burj on the western point.

The plan of the flat top of the hill is irregular in shape, the length from north to south being

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1. In reaching Chanderi by this route one need not go to Pichhore. Chanderi-Pichhore road meets the Basai-Pichhore road at about 12 miles from Basai.

about 4,500 feet and the breadth from east to west about 3200 feet.

There is only one main road to the Fort. It passes through three gates. The lowest of these is the Khuni Darwaza or bloody gate so called, it is said, because in old times criminals were hurled from the cliff above and were dashed to pieces in front of this gate. Another version derives the name from the incident that the last desperate batch of Rajputs fell fighting near this gate causing rivers of blood to flow at the time of the Muhammadan invasion under Babar. The middle gate has no name while the upper gate is known as the Hawa Paur or Wind Gate. There are also two foot-paths to get up to the Fort. One is on the north-east *via* Jagesvari temple and the other is at the south end of the Fort *via* the Khandar hill.

The city is surrounded by a fortified stone wall which is 12 to 15 feet high. It is pierced with five gates and two *khidkis* or windows. The prin-

cipal gate which is in the northern wall is called Delhi Darwaza. The other gates in the city wall are of no special importance.

The only old buildings now surviving on the Fort are the Nau-khanda Mahal and the Hawa Mahal, a mosque, a dargah, a small chhatri with a Siva linga and a Christian tomb near it.

**Important buildings.**

Nau-khanda Mahal means a palace with nine storeys. Actually however, it has only four storeys. This and the Hawa Mahal which stand on a western projection in the fort hill overlooking the town, were built by the Bundela Rajas of Chanderi and are now in total ruins.

An old mosque which is situated close to the Hawa Paur gate possesses some good stone carving on its *mihrabs* but it is in a very ruined condition.

The dargah shelters the remains of the Muhammadan saint Sheikh Said-ul-gazi and stands on the banks of a tank named Gilaua Tal in the middle of the Fort. It is not known to whom the chhatri and the Christian tomb belong,

In recent times a commodious Rest house has been built on the northern verge of the Fort, and a *baradari* on a Western salient of the hill which command extensive views of the town and the country around.

A monument has also been erected quite recently to commemorate the august ceremony of Johar (voluntary self-immolation for the protection of honour) performed by a large number of Rajput ladies on the bank of a small tank near the Mahal, which has since been called the Johar Tal. The Johar took place in 1528 A. D. when the Rajputs under their Chief Medini Rai were about to issue out from the citadel to fight their last and desperate battle against the overwhelming forces of Emperor Babar.

The monument is a small chhatri in the Rajput style of architecture belonging to the period to which the event commemorated belongs. It consists of four carved pillars standing on a double platform and crowned with a Sikhara. It shelters a memorial stone pillar.

The earliest historical mention of Chanderi is by Alberuni ( 1030 A. D. ). It is also referred to by Ibn-Batuta (1036 A. D. ), The next allusion is contained in a Sanskrit inscription<sup>1</sup> of about the 12th century A. D. It records a long genealogy of thirteen kings of a Pratihara dynasty ruling over Chanderi ( Chandrapura of the inscription ) in those days. The inscription states that king Kirttipala the seventh king of the line constructed three objects which he designated after his own name ( 1 ) Kirttidurga ( 2 ) Kirtti-Narayana ( 3 ) Kirtti-sagara. The first of these is evidently the Fort of Chanderi; the second was probably a temple of Vishnu built somewhere on or near the Fort, and no longer existing; and the third is a tank retaining the old name, now in a ruined condition at the foot of the Fort, on its south-west.

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1. Preserved in the Archaeological Museum at Gwallor.

If the proposed identification of the Kirtti-durga and the Kirtti-sagara mentioned in the Pratihara inscription is correct it is evident that the Chanderi Fort was built originally by Kirttipala Pratihara. It is true that accounts of the earlier Muhammadan invasions make no mention of the Fort. But this may be because the original Hindu Fort may have been comparatively not very strong and of little consequence. It was further strengthened by Dilawar Khan Ghori in the beginning of the 15th century as is claimed in the Persian Inscription on the Delhi Darwaza in the city wall, dated 814 A. H. = 1411 A. D.

It was probably during the regime of the Pratihara kings that Chanderi suffered the first Muhammadan invasion led by Ghias-ud-din Balban on behalf of Nasir-uddin Mahmud, Sultan of Delhi, in 1251 A.D. This invasion does not appear to have been effective, as Chanderi continued to be in the possession of the Hindus until it was reduced in 1304.



A.D. by Ala-ud-din Khilji's\* general, Ain-ul-Mulk. In the beginning of the 15th century Dilawar Khan taking advantage of the confusion at the court of Delhi, consequent on the invasion of Timur, declared his independence and founded the Ghori dynasty of the Sultans of Malwa. This dynasty was followed by another of the Khiljis. The Sultans regularly maintained a governor at Chanderi and the new town flourished rapidly under this rule.

Muhammad II, the last Khilji Sultan of Malwa was a weak king. In 1512 the governor Bhujat Khan revolted and called on the Emperor Sikandar Lodi of Delhi for assistance. In 1520 Chanderi

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\*Ferishta says that Malwa was conquered by Alauddin Khilji from Raja Kok, but apparently he has confounded the name of the king with the name of the province. The latter is named as Khatta-i-a-kok i. e. province of Kok, in Persian inscription recently discovered at Chanderi dated in A. H. and 711 = A. D. 1311.

was seized by Rana Sanga of Chitor who made it over to Medini Rai, a minister of Muhammad II, who had rebelled against his sovereign. In this troubled period Chanderi seems to have been captured for a short time by Khangar Rajput chiefs. Babar captured it from Medini Rai in 1528 after a fierce struggle. In 1540 it passed to Sher Shah who appointed Suja-at-khan as the governor of Malwa. When Akbar finally took Malwa in 1569 from the son of Sujaat-kan, the celebrated Baz Bahadur, Chanderi became the Headquarters of a Sarkar in the Suba of Malwa in the Mughal Empire. Chanderi is referred to in the *Ain-i-Akbari* as a very large ancient city, Jahangir conferred it as a fief on the Bundela Raja Ram Sah of Orchha whose descendants continued to be governors of Chanderi till the end of the 17th century. When the Mughal power began to decline under Aurangzeb, the Bundela governors became independent. After this, six kings of this line reigned at Chanderi till 1815 A.D. when Maharaja Daulat Rao Scindia's General John Baptiste Filose captured Chanderi from

Raja Mor Prahlad who was a drunkard and an imbecile.

In 1844 Chanderi was ceded to the British for the expenses of the contingent army. During the Mutiny of 1857, Mardan Singh, the son of Mor Prahlad, captured it for a time but afterwards capitulated to Sir Hugh Rose. It was restored to Maharaja Scindia in exchange of territory in 1860."

It is traditionally believed that Chanderi was the capital of Sisupala, a  
**Traditions.** mythical king of Chedi country, and a contemporary of Sri Krishna. The *Mahabharat* however mentions Suktimati as the capital of Sisupala. Chanderi is not referred to in any of the Puranas.

According to a local tradition the old town<sup>1</sup> of Chanderi was founded ages ago by Raja Mor Danta

- 
1. The ruins of this deserted town known as Budhi (old Chanderi) lie about 8 miles north of modern Chanderi. There are numerous remains of temples (mostly Jalna) of about the 10th century A. D.

who was followed by Upachara Vasu and Chandra Vasu, the latter a friend of Indra. Chandra Vasu was succeeded in the Dvapara age by Raja Cheta who named the town as Chetapuri. Sisupala was descended from Raja Cheta. Raja Kurmadeva, a descendant of Sisupala, had contracted leprosy. One day his hunting excursion brought the king by chance to a natural spring, near the present town, miraculous water of which cured him of his disease. In gratitude, Raja Kurmadeva built a regular tank round the spring and named it Kurmesvar Tal, which is identified with the modern tank Parmesvara Tal. Shortly after this, Raja Kurma shifted his capital to the new spot and founded the present town. The legend is similar to stock legends current in many other places, ancient history of which is obscure. But it perhaps shows that the capital was shifted to the new place by the Hindu Rajas themselves for reasons other than a military catastrophe, before the first Muhammadan invasion.

Chanderi is one of the three principal hill forts in Gwalior State the other two being Gwalior and Narwar. It possesses a plentiful supply of water from the Gilaua Tal and commands the surrounding country. It encloses a wide area which however is mostly overgrown with grass and covered with low jungle. The buildings are few and far between and fewer still of any architectural excellence.

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# DEOGARH FORT.

The Fortress of Deogarh  $26^{\circ}5'$  N. and  $78^{\circ}37'$  E, is situated in Pargana Pichhore, District Gird, about 14 miles to the north-east of Pichhore.

**Topography.**

Deogarh is reached by a rough cart track 14 miles from Pichhore which is 6 miles by metalled road to the east of Dabra Station on the Bombay-Delhi main line of the G. I. P. Railway. Gwalior-Jhansi road also passes by Dabra.

**Means of communication.**

The Fort has a natural position being constructed on an isolated hill about 260 feet high. The plan which is very irregular resembles the shape of a duck with raised neck. The total length which lies roughly north to south is over 2,000 feet while the greatest breadth east

**Situation.**

to west is about 350 feet, the total perimeter being 6000 feet. The enclosing fortification wall which is strengthened at intervals with more than thirty bastions, is constructed of stone in mud and lime.

The Fort has only one entrance passage on the west through the bastion which contains the Sathia well. It passes through three successive gates all of which are included in the fortified area.

The village stands on the west of the Fort at the foot of the hill.

The Fort is now totally deserted. Very few buildings have left their ruins. The more notable of these are the Rani Mahal, stables and an empty temple, near the western ramparts and Raja's Kacheri at the east end of the Fort.

No historical details or traditions are available relating to this Fort.

The Fort is of some strategical importance as it stands on an isolated hill of considerable height. It commands the surrounding country, near the boundary of the Datia State and has fairly strong fortifications.

# GOHAD FORT.

Gohad  $26^{\circ}26'$  N. and  $78^{\circ}29'$  E, is the Head-quarters of Pargana of the same

## Topography.

name in District Bhind. It is situated on the right bank of the Vaisali river a tributary of the Sindh, 20 miles north-east of Gwalior and 24 miles south-west of Bhind as a crow flies.

Gohad is reached by a metalled road ( 4 miles )

## Means of communication.

from Gohad Road Station on the Gwalior-Bhind Section of the Gwalior Light Railway.

This same approach road also crosses the Gwalior Etawah Road, thus connecting Gohad by road with Gwalior ( 30 miles ) and with Bhind ( 25 miles ).

Being built on a plain, the Fort is artificial.

## Situation.

It consists of a double line of fortifications. The outer line is further strengthened by 25 bastions and a wide moat on the west, south and east,



advantage of the river Vaisali having been taken to protect the north. The area enclosed in the outer line of defence is an irregular polygon a little less than 1000 feet east to west, a little over 800 feet north to south, and 5800 feet in total perimeter. It is pierced with two gates the Sankal Darwaza on the west and Hathia Paur or Katua Darwaza on the east. There is a third minor gate in the north wall specially provided for reaching water in the river below.

The inner line of fortifications constitutes the *Bale Qila* which is a rectangle approximately measuring 450 feet X 400 feet. The enclosing wall has twelve bastions and two entrance passages one in the north and the other in the south. The town which is also an out-work of the Fort is likewise surrounded with a fortified wall branching off from outer fortifications of the Fort on the west and the north. All these fortifications are built of massive masonry in stone, mud and lime.

The Fort contains a number of old buildings most of which are in ruins and hardly deserve any mention except the Purana Mahal, the Naya Mahal, and Rana's Chhatri.

Of these the Purana Mahal or old palace is the earliest and appears to be contemporary with the inner Fort which was built by Rana Bhim Singh in 1739 A. D. It consists of a number of courtyards surrounded by residential buildings some of which possess elaborate carvings in stone and mural decoration in plaster and glass. One of the main buildings is flanked with two tall towers crowned with kiosques. The whole is in a very dilapidated and neglected condition.

The Naya Mahal on the other hand is still in use for the local offices and is therefore maintained in good order. It is a spacious building with a central courtyard surrounded with *dalans*, all round. The whole building is profusely decorated with stone carving which is particularly conspicuous

on the entrance gateway. The Mahal is said to have been constructed by Rana Chhatrapati Singh and is thus about one hundred and fifty years old.

It is not known to whose memory the monument called Rana's Chhatttri has been erected.

The School building situated near the Naya Mahal is modern.

The outer Fort and the town date back from the beginning of the 18th century A. D. when they were seized by a Jat family whose descendants now rule at Dholpur. From 1707 to 1739 it was held by the Bhadauria Rajputs who dispossessed the Jat Rana Bhim Singh. The Rana then entered the Peshwa's service and so distinguished himself that Baji Rao restored Gohad to him. In the confusion which followed the battle of Panipat he contrived to seize Gwalior Fort, an act which brought him into collision with the Marathas. In 1766 Gohad was attacked by Raghunath Rao Peshwa, who was, however, bought off with the sum of three lakhs.

Tieffenthaler (1765) mentions it as having become a place of importance comparatively recently.

In 1771 Ohhatrapati Singh allied himself with the Emperor of Delhi from whom he received a *Sanad* confirming him in the possession of Gohad and granting him certain titles.

In 1778 Khande Rao Appa, Faujdar of Bhilsa and Ambaji Ingle, attacked the Fort, its capture being averted only by Rana Lokendra Singh throwing himself on the protection of the British, and concluding a treaty in December 1779. His position was confirmed in 1782 by the treaty of Salbai, by which Scindia was bound not to molest him. The Rana, however, soon failed in carrying out the terms of his treaty, and on the withdrawal of British support, Gohad was besieged by Mahadji Scindia, who captured it on November 24th 1784.

Scindia had placed Ambaji Ingle in charge of the Fort. In 1803 seeing the success of the British arms he threw off his allegiance to Scindia and

concluded a treaty without reference to his 'suze-  
rain, surrendering Gohad to the British. He did  
not, however, carry out the terms of the treaty  
and the Fort was attacked and carried by a night  
assault under General White by Captain Donald  
Macleod after a fierce fight.

The treaty of Sarji Anjangaon with Scindia  
in the same year left it uncertain whether Gohad  
should be restored to Scindia, and it was made  
over to the Rana in 1804. The surrender of the  
Fort to the Jat Chief was a cause of great annoy-  
ance to Scindia, and almost caused a breach of  
peace. General Wellesley and John Malcolm were  
of opinion that the Fort should have been made  
over to Scindia, but the Governor General based  
his retention of the Fort on the treaty with Ambaji  
Ingle.

Lord Cornwallis, however, on succeeding as  
Governor General in 1805 reversed this policy and  
under a treaty concluded in that year withdrew

his support of the Rana. Scindia at once seized the Fort, which has since remained a part of Gwalior.\*

No traditions connected with this Fort are  
**Traditions.** current.

The Fort occupies a strong position effectively  
 commanding the surrounding  
**Conclusion.** country and is also of considerable historical and architectural interest.

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\* *Gwalior State Gazetteer* Vol. I page 218.

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# GWALIOR FORT.

Gwalior the capital of the premier State in Central India is situated in  
**Topography.** 26°13' N. and 78°12' E., 73 miles south of Agra and 64 miles north of Jhansi.

Gwalior is a station on the Bombay-Delhi main line of the G. I. P. Railway  
**Means of communication.** 762 miles from Bombay and 195 miles from Delhi. It is also connected by metalled roads with Bombay via Indore, with Delhi via Agra and with Calcutta via Cawnpore.

The Fortress stands on an isolated flat-topped sandstone hill 300 feet high,  
**Situation.** 1 $\frac{3}{4}$  miles long north to south, and 600 to 2800 feet wide east to west. The enclosing fort wall is 30 feet high, the rocky extremities of the hill on which the wall is set being steeply and irregularly scarped. The long

line of battlements crowning the scarp on the east is broken by the lofty towers and fretted domes of the noble palace of Raja Man Singh. At the northern end where the rock has been quarried for ages, the jagged masses of the overhanging cliffs seem ready to fall upon the city beneath them. Midway over all towers the giant form of a massive Hindu temple grey with the moss of ages. Altogether, the Fort of Gwalior forms one of the most picturesque views in Northern India.

At the foot of the hill round its northern end spreads the old town of Gwalior while to the south lies the new city of Lashkar which means 'camp' so called as it grew gradually out of the military camp of Maharaja Daulat Rao Scindia in the early years of the 19th century.

There are at present two approach roads to climb the Fort up, one on the east through the Gwalior gate and the other on the west through the Urwahi gate. Formerly there were three more entrance passages two on the west through the



Dhonda gate and the Gargaj gate and a third on the south, a subterranean passage through Jhilmil *khidki*, all of which are now closed up.

The eastern approach road now passes through five gates which in the order of ascent are (1) Alamgiri gate now more commonly known as Gwalior gate (2) Badal Mahal gate or Hindola gate (3) Ganesa gate (4) Lakshmana gate (5) Hathia Paur or Elephant gate. Formerly there were two more gates on this road (1) Bhairaoon gate between the second and the third gates and (2) Hawa Paur or Wind gate beyond the fifth gate. These no longer exist.

Originally a flight of steps with level pieces at intervals made up the ascent to the top of the hill. The steps are now replaced by a sloping road which, however, is not fit for any kind of wheeled traffic owing to its very steep gradient.

The Alamgiri gate was built by Motamid Khan the governor of the Fort in 1660 A. D., in the reign of Aurangzeb (Alamgir). Badal Mahal

gate dates from the Tomar rulers of Gwalior and is named after Badal Singh a brother of Kalyan-Mal and uncle of the famous Raja Man Singh. Its other name Hindola gate is said to have been derived from a swing which used to be here. It is a handsome gateway in the Hindu style. The Ganesa gate is a plain doorway, built by Dungar Singh Tomar (15th cent. A. D.).

The Lakshmana gate which is also in the Hindu style, is perhaps as old as the adjoining rock sculptures (9th cent. A. D.). It would appear that the gate was repaired during the Tomar rule and named after Lakshmana a son of the founder of that dynasty. Some of its door posts have been planted topsy-turvy by masons who did not understand the significance of the sculpture on them as will be seen from the inverted *Kirtimukhas* or Gorgon's faces on them.

The uppermost existing gate on this road and the principal entrance into the Fort is reached next. It is called Hathia Paur or Elephant gate

from a life size stone figure of an elephant which once stood outside the gate. The gate forms part of the eastern facade of Raja Man Singh's palace. Its manly and graceful design is worthy of that noble edifice.

At the further end of the south facade of the palace was situated the Hawa Paur or Wind gate. It has long since been removed.

The other approach road which is on the west of the Fort is protected by two gates, the lower of which is known as the Urwahi gate and forms part of the outer defence work constructed by Altamsh in the 13th century A. D. The upper gate has no name.

There are six palaces on the Fort, four Hindu and two Muhammadan. The finest of these is the Man Mandir or the palace of Raja Man Singh (1486-1516) which Ferguson described as "the most remarkable and interesting example of a Hindu palace of an early age in India." The vast

**Important Buildings.**

**Buil-**

eastern front of the palace which measures 300 feet in length and about 80 feet in height is relieved at regular intervals by six round towers of singularly pleasing design crowned with domed cupolas. The southern face of Mansingh's palace which is 150 feet long and 50 to 60 feet high has three beautiful towers. All round, the wall is inlaid with tiles enamelled blue, green and yellow, forming bands of mosaic and conventional figures of men, ducks, elephants, tigers, and plantain trees, giving the wall an unsurpassed charm and elegance. "Nowhere do I remember any architectural design capable of imparting similar likeness to a simple massive wall". The interior of the main building consists of two open courts, each with a suite of rooms arranged round it. Court No. 1 is 34 feet  $\times$  34 feet 6 inches and court No. 2 measures 39 feet  $\times$  38 feet 6 inches. The main building is two storeys high but there are two extra storeys of underground apartments in the eastern part overhanging the cliff.

Though the courts are rather small in size they are designed very artistically and possess singularly rich and beautiful decoration in the form of perforated screens, pendants, cornices, mouldings, geometrical and floral patterns turned into mosaic, with the use of coloured tiles. The bold corrugated eaves, the animal shaped brackets, the screened galleries, and the varying designs of the ceilings of rooms are worthy of notice.

The palace next in order of merit is the Gujari-Mahal standing at the foot of the fort rock but within the lower fortifications. A visitor after entering the Badal Mahal gate has to turn to the right and cross two more gates before he comes face to face with this building. The palace was built by Raja Man Singh (15th century) for his favourite queen Mriga Nayana who was a Gujari by caste. Hence its name. The Mahal is a two storeyed building of cut stone work 332 × 196 feet. Its plain and massive exterior is relieved by domed turrets, a line of gracefully carved brackets supporting the eaves and a few horizontal bands of carved moulding once inlaid with enamelled tiles.

The interior of Gujari Mahal is a spacious open courtyard surrounded by small rooms presenting a variety of design in their carved brackets and arched door openings. In the middle of the courtyard is an underground hall with two storeyed galleries on all sides. The archaeological Museum consisting of ancient sculptures, inscriptions, pictures and other antiquities collected from all parts of the State is now housed in this building.

The other two Hindu palaces ( 1 ) Karan Mandir and ( 2 ) Vikrama Mandir and the two Muhammadan palaces ( 1 ) Jahangiri Mahal and ( 2 ) Shah-jahani Mahal are of little interest.

There were numerous old temples on Gwalior Fort. Those that have survived wholly or in parts to this day are ( 1 ) Gwalipa ( 2 ) Chaturbhuja ( 3-4 ) larger and smaller Sas Bahu ( 5 ) Matadevi ( 6 ) Jain temple and ( 7 ) Teki ka Mandir.

The original shrine of the hermit Gwalipa situated near the Ganesa gate was pulled down by Motamid Khan, the Governor of the Fort in A. D.

1664 and was replaced by a small mosque. A tiny shrine which is now seen beside the mosque seems to have been put up later on to commemorate the site of the original temple.

A short way up on the left of the road stands a small temple, hewn out of rock, consisting of a square shrine room and a portico in the Indo-Aryan style of the early mediæval period. The shrine which is crowned with a *sikhara* shelters an idol of four armed Vishnu (Chaturbhūja). The original idol which was also rock-hewn and the upper part of the *sikhara* have been restored in modern times. The temple was constructed in 875 A. D. by Allā son of Vaillabhata in the reign of Ramadeva of Kanauj.

The twin temples known as Sas Bahu occupy a picturesque position on a salient in the eastern face of the hill. Sas Bahu which means 'mother-in-law' and 'daughter-in-law' is a popular name generally given to two similar objects such as temples, wells, etc standing side by side. There is a widespread

but erroneous belief that these are Jaina temples. In fact, however, they are Hindu as is proved beyond doubt by their figure sculpture and by the contemporary Sanskrit inscription on one of them.

The larger Sas Bahu which is a temple dedicated to Vishnu measures 102 feet  $\times$  74 feet. It consists of a central hall flanked on three sides by projecting porches and on the fourth by the adytum which is now desecrated and vacant. The outer facing of the shrine, and its spire which must have risen nearly 100 feet in height, have disappeared. But though dreadfully ruined the temple is still a picturesque fragment. It bears a long Sanskrit inscription recording that the building was completed by Mahipala, a Kachhawaha Rajput prince of Gwalior, in the year 1093 after Christ.

The hall of the temple is 32 feet  $\times$  31 feet 3 inches. In the centre is a square dais at each corner of which there is a tall massive pillar to support the central ceiling. At the sides of the hall 12 pilasters are arranged into a dodecagon on which



the outer dome of the ceiling rests. The pillars and pilasters are covered with arabesque work relieved by a few courses of figure sculpture. The struts and rails supporting cracked architraves are obviously a part of modern repairs.

The central ceiling of the hall over the dais is an elaborately carved Hindu dome rising from a square base of four architraves into an octagon and further into diminishing circles one above another. Enclosing the central dome is another larger dome made up of circular corbelled tiers springing from a twelve sided base.

The doorway leading into the shrine is elaborately sculptured. In the projecting panel over the lintel are the three principal gods of the Hindu Triad-Brahma the Creator, at the left end, Vishnu, the Preserver, in the middle, and Siva, the Destroyer, at the right end. Vishnu occupies the central position, being the deity to whom the temple was dedicated. In the projecting panel below him is Garuda, the man-bird and vehicle of Vishnu. In the recessed intervals between these

panels are figures of the nine planets of Hindu astrology. The most prominent moulding on the door jambs consists of a round pilaster encircled with a garland. At the base of each jamb is a group of gods and goddesses headed in one by the river goddess Ganga and in the other by Yamuna. In the projecting niche at the left end of the threshold is Ganesa, the god of wisdom and in the corresponding niche at the right end is Kubera, the treasurer of gods. The door-frame of the hall is almost a replica of that of the shrine.

The smaller temple situated near the brink of the precipice is also a fane of Vishnu, of the same age as the larger temple. It is now only a part of its original self, the shrine having disappeared altogether. The sculpture ornament on both the temples is very similar and profuse rather to an excess, showing the labour and care of minute detail which the ancient Hindus lavished

on their religious monuments. Though of small dimensions this temple is a fine specimen of the ornate style of temples in Mediæval India.

What remains of the Matadevi temple is situated on the roadside near the south-east corner of the Suraj kund tank. The portico and the spire have disappeared. The dome which now surmounts the shrine is modern. From the style of carving and sculpture the temple is assignable approximately to the 12th century A. D.

Some two furlongs to the south of this stands a half ruined Jaina temple, which is a three storeyed shrine room now without a *sikhara*. The shrine is at present vacant but a few loose idols of Jaina Tirthamkaras are lying outside the shrine.

The walls of the lowest storey are quite plain but those of the upper two possess the usual rectangular projections on the exterior.

The temple is devoid of any decorative carving except some sculpture on the door frame of the topmost storey and a few horizontal bands of geometri-

cal designs which go round the walls of the two upper storeys. The lintels of all the doors have a figure of a seated *Tirthankara* on their central blocks. The style of carving shows that the temple is contemporary with the Jaina rock sculptures on the Fort ( 15th century A. D ).

Teli ka Mandir or Oilman's temple is situated a few yards to the west of the Gangola Tal. It is the loftiest of all the existing buildings on the Fort, being over 100 feet in height. It is a 9th century Vishnu temple peculiar in plan and design. The form of its *sikhara* or spire is Dravidian common in Southern India, while all the decorative details are Indo-Aryan characteristic of Northern India. It is thus an interesting example of temple architecture, where both the Dravidian and Indo-Aryan styles meet. The Dravidian element in the design of this temple supplies a clue to the right explanation of its name. The original name seems to have been Telangana Mandir so called from the Dravidian form of its spire, Telangana meaning Telugu country. The name Teli-ka Mandir is thus a subsequent corruption of Telangana Mandir.

The bold and vigorous decorative details of this temple are of a very superior order and easily distinguish themselves from the shallow and weak work on the Sas Bahu temples.

On the western bank of the Surajkund are two modern shrines one sacred to Siva and the other to Surya or the Sun god. The latter probably marks the site of a very old temple of Surya which, as we know, from an inscription, was built by one Matricheta in the 15th regnal year of the well-known Huna conqueror Mihirakula (circa 525 A. D.). It was from this temple that the adjoining tank probably took its name.

The Fort possesses numerous tanks besides two rock-cut cisterns and a number of wells. Most of these tanks seem to have been originally quarries which supplied stone for the construction of the various buildings on the Fort, and subsequently improved to serve as reservoirs of water.

The names of the principal tanks are Johar Tal, Man Sarovar, Suraj Kund, Gangola Tal, Ek

Khambha Tal, Katora Tal, Rani Tal, and Chedi Tal. There are also two cisterns named Anar Baodi and Sarad Baodi, and a well named Assi Khambha.

The Johar Tal, an artificial square tank lined with masonry steps on all four sides is situated outside the north corner of Shahjahan's palace. It owes its name to Johar or self cremation performed by Rajput ladies on the Fort just before it fell to Altamsh in 1232 A. D.

Man Sarovar is a tank situated in the western portion of the Fort on the northern arm of the Urwahi valley. It is named after Raja Man Singh who probably excavated it.

Suraj Kund is the tank connected with the tradition of Suraj Sen, the legendary founder of the Fort. In fact, however, it derives its name from the temple of Surya which stood on its bank in olden times. It is the largest of the structural tanks, and occupies a central position, on the Fort.

The Gangola Tal appears to be a corrupted form of Gangalaya Tal and was probably named after Ganga, the river goddess or a queen bearing a similar name.

The Ek Khambha Tal is so called from a tall monolith standing in it.

The Rani Tal is probably contemporary with the Rajput palaces on the Fort (15th Century). It provides a covered bathing place and was intended to serve as a bathing and swimming tank for ladies of the royal household as is indicated by its name.

There is nothing worthy of being noticed with regard to the rest of the tanks.

Between the Lakshmana gate and the Hathia Paur are two covered cisterns of water, known as Anar and Sarad Baodis, excavated in rock, which retain water all the year round. The Sarad Baodi has only a small arched entrance but internally it is a spacious reservoir with its ceiling supported on massive rock-cut pillars.

The step well known as Assi Khambha or eighty pillared stands near the south-west corner of Raja Man Singh's palace. It is protected by an enclosure wall with an arched doorway and is surrounded by pillared rooms built in its sides.

The bastioned building on the north of the Suraj Kund is the Bale Quila or inner fort built by the Marathas. There is nothing of special architectural interest about it.

The numerous barracks and bungalows in the modern European style which are now seen all over the Fort were constructed by the British Military Department during their occupation of the Fort from 1858 to 1886. Most of these are now used for civil purposes, two bungalows being reserved for the use of His Highness the Maharaja Scindia and the rest for the use of the School for Sardars' boys, as school rooms, students' dormitories and quarters for the teaching staff.

At the northern end of the enclosure in which the Gujari Mahal stands is a European cemetery where the British soldiers who died on



the Fort during the British occupation have found a resting place.

The Fort hill of Gwalior has numerous sculptures hewn in living rock, both Brahmanical and Jaina.

The former are carved in the eastern facade of the hill near the Lakshmana gate.

Between the Chaturbhuja temple and the Lakshmana gate is a rock-cut niche with a Sanskrit inscription in praise of Ganesa the Hindu god of wisdom. It would appear that the niche sheltered a rock-cut image of that god which has since been destroyed. On either side of this niche as well as on the other side of the road there are some small rock sculptures of Siva, Parvati, Ganesa, and perhaps Kubera the last of which is now hardly recognisable owing to mutilation.

The rock on the right as one proceeds further up through the Lakshman gate is carved with sculptures. All the images with the exception of

two or three which are Jaina, are figures of Hindu gods. The large damaged sculpture right in front of Lakshmana gate was mistaken by Cunningham and others as representing the Boar incarnation of Vishnu. In fact it represents Siva in his terrific form (Rudra) holding out over head a canopy of the hide of an elephant. The group contains figures of Vishnu, Surya, and goddess Mahishamardini along with a large number of Sivalingas. All the Brahminical sculptures which are now very much worn out would appear to be contemporary with the Chaturbhuja temple (9th century A. D).

Jaina sculptures have been carved on all faces of the Fort rock. Many of these bear dated inscriptions which show that these were excavated between 1440 and 1472 A. D. during the reigns of Dungar Singh and his son and successor Kirtti Singh of the Tomar dynasty of Gwalior. They are in five groups namely (1) the north-east group which the visitor passes during his ascent between the Gujar Mahal and the Lakshmana gate, (2) the

Urwahi group, ( 3 ) the north-west group, ( 4 ) the south-west group, and ( 5 ) the south-east group. Of these, the group situated in the Urwahi valley and the south-east group situated just near the north-west corner of the King George Park are more important than the rest. The sculptures represent mostly the nude figures of some of the 24 *Tirthamkaras* or pontiffs in standing and seated postures. The largest of them is a standing image of Adinath which one sees on one's left about half-way down the slope while descending by the Urwahi road. It is some 57 feet in height. The Urwahi group is marked by the gigantic size of the sculptures, while the south-east group is characterised by the ornamental detail about them. The rock sculptures of Gwalior are unsurpassed in North India for their large number and colossal size but from the artistic view-point they are degenerate and stereotyped.

Most of these sculptures were defaced and mutilated by order of Babar when he visited the

Fort in 1527, only 60 years after they had been completed. Many of them have been repaired in plaster in recent years by the Jaina community.

The date of the foundation of the Fort and its early history in general  
**History.** are veiled in obscurity.

The earliest historical mention of Gwalior Fort, however, is found in an inscription on a temple of the Sun erected on the Gwalior hill (by one Matri-cheta) in the 15th regnal year of the Huna conqueror Mihirakula (circa 525 after Christ).

The next historical record on the Fort consists of two inscriptions on the Chaturbhuja temple, dated in 875 and 876 A. D., which show that Gwalior was included in the kingdom of Kanauj, then under the powerful Pratihara king Mihira Bhoja, who ruled over the greater part of Northern India.

In the latter half of the 10th century, Vajradaman of the Kachhapaghata or Kachhwaha

dynasty captured the region from the Pratiharas of Kanauj. The Kachhwahas ruled over Gwalior for nearly two centuries and patronised the arts of peace. Many great temples on the Gwalior Fort and in the neighbouring country date from their time.

From the Kachhwahas Gwalior passed into the hands of another line of Pratiharas who retained it with a short break until 1232 A. D. in which year the Muhammadans under Altamsh besieged the Fort and reduced it after a hard struggle. Bards have pathetically described how when all hope had been lost the Rajput ladies in the royal harem performed Johar or self-immolation, before the Raja offered his last desperate battle and was killed in the fight along with all his followers.

Gwalior remained in the possession of the Muhammadan rulers of Delhi from 1232 to 1398 A. D. During the confusion which followed the invasion of Timur at the Delhi Court, Virasinghadeva, a Tomara Rajput, made himself master of

Gwalior. The Tomara rule lasted during the 15th century and the first quarter of the 16th. Dungar Singh Tomara had a prosperous reign. Most of the rock-cut Jaina sculptures on the Fort were made in his time. The power of the Tomaras reached its zenith under the famous Raja Man Singh (1486—1516 A. D.) who is remembered specially as a great patron of Architecture and Music.

Shortly after his death, the Fortress fell to Ibrahim Lodi and passed over to the Mughals when the latter succeeded the Lodi dynasty at Delhi.

After Humayun's exile, the Fort surrendered to Sher Shah, whose successors made it practically their capital. The Fort was recovered for Akbar in 1559 and remained in Mughal possession for about two centuries. Under the Mughals, it was regularly used as a State prison, one of the distinguished prisoners being Murad Baksh, Aurangzeb's brother, who was killed here by slow poisoning.

In 1754 the Marathas first conquered the Fort. The connection of the Scindia family with the Fort of Gwalior dates from 1777 when the Peshwa ordered it to be passed over from his Deputy to Mahadji Scindia. In 1780 Major Popham captured the Fort\* by surprise and in 1781 handed it over to Chhatrapati Singh of Gohad. The Marathas under Khanderao Hari, Mahadji Scindia's general, retook the Fort in 1783, after a protracted struggle. In the second Maratha war, General White bombarded and took the Fort in 1804, but it was restored to Scindia by the treaty of 1805. After the battle of Maharajpur in 1844 the Fort was garrisoned by British troops. In 1853 when Maharaja Jayaji Rao came of age, it was made over to Scindia who held it till the Sepoy Mutiny of 1857 when it fell into the hands

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\*The point in the Fort wall where Popham escalated is situated a little to the south of the site of the Gargaj Gate which General White bombarded and breached.

of the rebels. In 1858 it surrendered to Sir Hugh Rose. From that time it was in British occupation till 1886 when it was finally restored to Scindia in exchange for Jhansi.

“The arts of peace rather than war are now pursued within its precincts” and the ramparts that long withstood the onslaught of many a besieger, now enclose a school for Sardars’ boys started by Maharaja Madho Rao Scindia.

There is a popular legend relating to the foundation of the Gwalior Fort  
**Traditions.** which runs as follows:—

Suraj Sena, a petty chief of Kotwal (a place about 20 miles north of Gwalior), who was a leper, perchance came to the summit of this hill while out for hunting. Here he met an ascetic named Gwalipa who gave the thirsty chief a drink from a tank. It cured him of his leprosy. In gratitude for the miraculous powers of the ascetic and his drink he asked him if he had any orders for him to carry out. The ascetic ordered



him to construct a fort on this hill and enlarge and beautify the tank. Suraj Sen did as desired and named the fort Gwaliawar<sup>1</sup> after the saint from which it derives its present name. The saint renamed the prince as Suraj Pal and prophesied that his line should rule over this region until a prince should succeed whose name did not end in Pal.

Eighty three chiefs of this line of Suraj-sena are said to have ruled here, the last Tejkarana whose name did not terminate in Pal, being ousted by the Pratiharas in A. D. 1129.

Tej karan, the last of the Kachhawaha kings, is called by the Gwalior annalists as Dulha Rai or the bridegroom prince. He is said to have left Gwalior after he had reigned only for one year for Deosa to marry the daughter of Raja Ran Mal, leaving Gwalior in charge of his sister's

1. In old Sanskrit inscriptions, however, the hill is variously styled 'Gopachala,' 'Gopagiri' and other allied names all meaning 'cowherds' hill. The modern name Gwalior appears to have been derived from Gopalikera, one of the ancient names.

son Parmal Deo, a Pratihara. Ran Mal had no son. So he gave his kingdom to his lon-in-law. Having passed full one year in marriage festivities and honey-moon enjoyments Tej Karan wanted to return to Gwalior and intimated to Parmal Deo of his intentions. Parmal Deo openly rebelled against him and founded the Pratihara dynasty of Gwalior.

Another legend connected with this Fort is that of Mriga Nayana, the favourite queen of Raja Man Singh.

Raja Man Singh was one day hunting near the village Rai when he suddenly came on a lovely Gujarī maiden named Mriga Nayana meaning 'fawn-eyed' on account of her charming eyes. On enquiry he found she was as renowned for her strength as for her beauty, having vanquished a wild buffalo in a single combat. The enamoured monarch asked whence she acquired her strength and was told that it came from the waters of Rai. The Raja offered to make her his wife, and she consented on the condition that the waters of Rai were made to flow by her palace. The

Raja agreed, married her and built a palace which he named after her. He then constructed an aqueduct by which he brought waters of Rai to Gwalior, traces of which are still to be seen.

The great fortress of Gwalior is one of the most famous in India for more than one reason. Its greatness is due to its natural grandeur, high antiquity, wealth of archæological remains, historical importance and military strength a combination which very few forts in India can boast of. Truly has a Muhammadan historian described it as 'a pearl in the necklace of the castles of Hind.'

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# KARERA FORT.

Karera 25°28' N. and 78°11' E. is the Head-quarters of Pargana] of the

## Topography.

same name in District Narwar, 32 miles east of Shivpuri, 29 miles west of Jhansi and 20 miles south-east of Narwar.

Karera lies about a mile to the north of the Jhansi-Shivpuri road with which it is connected by an approach road in the 32nd mile from

## Means of communication.

Shivpuri.

The Fort stands on an isolated hill 115 feet high over-looking the town

## Situation.

which lies at its foot on the west. It also commands a view of the Mahuvar river which flows close by, and of the surrounding country.

Its plan is irregular, the greatest length east to west being nearly 1900 feet and the greatest

breadth north to south being 700 feet. There are supplementary fortifications at the foot of the hill on the north and south. The Fort wall is strengthened by a number of bastions.

There are three passages to enter the Fort, one on the west through the town, another on the south and the third, which is only a foot-path, on the north. The gate protecting the western passage is known as Ganj Darwaza and the one through which the southern road passes is called Sankar Darwaza.

The buildings on the Fort are mostly constructed of brick in mud plaster. **Important buildings.** ed here and there with lime, but none of them are of any architectural interest. They are in a ruined and neglected condition with the exception of a temple, a mosque, and a dargah. The names of the more important buildings and tanks are Tankeswar\* Mahadeva temple, Mahabir temple, Dargah Syed, a mosque built by Syed Salar in the reign of Shah Jahan II of Delhi.

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\* This appears to be a corruption of Tryambakeswar.

Navla Tal and Gazi Pir Tal. The numerous ruins of residential buildings now deserted have no names. A three storeyed building known as Kacheri is situated just outside the western entrance to the Fort.

It is recorded that Paramars belonging to the family of Jogmal Jonhuria  
History.

were the original holders of Karera Fort and paid tribute for it to the Emperors of Delhi. When frequent delays had occurred in paying the same the Emperor Muhammad Shah sent a *firman* to Raja Man Singh of Chanderi and ordered his *Sipasalar* (commander-in-chief), a Syed of Bara, by name Salar Khan, to reduce Karera. In S. V. 1786 ( A. D. 1726 ) Salar Khan and Raja Man marched and took Karera which the Emperor then conferred on Salar Khan who was at that time Qiledar of Gwalior\*.

There is a Persian Inscription on a mosque on the Fort which records the construction of the mosque by Salar Khan in the reign of Shah Jahan II

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\*Gwalior State Gazetteer Vol I. P. 252.

The date had been recorded but has in the inscription peeled off. The tomb known as Dargah Syed or Gazi Pir evidently belongs to Salar Khan.

When the Peshwa entered Bundelkhand Salar Khan, finding himself unable to keep Karera, handed it over to Raja Indrajit of Datia, with whom he was on very intimate terms. In return, Indrajit gave him a Jagir which his descendants enjoy to the present day. In V. S. 1805 (A. D. 1748) when Naro Shankar invaded Bundelkhand on behalf of the Peshwa and encamped at Unao, he gave five villages to Rani Sitaju, Indrajit's grand mother whom he claimed as his sister, and thus won over the Raja to his side. Soon after, Karera passed into the hands of the Marathas.

In 1765 it was granted to the Raja of Jhansi, in whose possession it remained till 1838 when it fell to the British and remained with them until 1841, when it was again transferred to Jhansi on Raja Gangadhar Rao's succession. On the lapse of that State in 1854 Karera was reoccupied by the

**British.** It remained in British possession till 1860 when it was handed over to Maharaja Scindia in exchange for Burhanpur and Jhansi.\*

Close upon V. S 1600 Maharaja Nrisimha Deva of Orchha went out on shooting in the neighbourhood of the hill on which at present the Fort of Karera stands. He stood on the bank of one of the tanks and chose the site for the erection of a fort. The Fort was accordingly constructed and continued to be in the possession of Nrisimha Deva and his successors, till the change of fortune brought it under the control of the Peshwas, and subsequently under that of the Raja of Jhansi. Towards 1840 a quarrel arose between Orchha and Jhansi and a battle ensued in which the Raja of Orchha met with defeat. The British availed themselves of this opportunity and took possession of the Fort. During the Sepoy Mutiny the rebels captured Karera. After some time the British forces laid

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\*Gawlior State Gazetteer Vol I. P. 252.



a siege to the Fort, Lala Sabdal Singh, an agent of the Quanungoes negotiated with the British and in order to avoid bloodshed of innocent residents of the Fort, vacated it peacefully in 24 hours. The adopted prince of Jhansi who was at that time inside the Fort, was given shelter in Sabdal Singh's house. Receiving the news of the evacuation of the Fort, the British entered it unopposed, by the Ganj gate.

The Fort occupies a strong position and presents a picturesque view to  
**Conclusion.** passers on the Jhansi-Shivpuri road. Unfortunately it is in a dilapidated condition but is worthy of preservation.

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# NARWAR FORT.

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Narwar  $25^{\circ}39'$  and  $77^{\circ}56'$  is situated in Pargana Shivpuri, District  
**Topography.** Narwar, about 50 miles south-west of Gwalior and 20 miles north-east of Shivpuri.

A metalled branch road from Narwar (16 miles) joins the Agra Bombay road  
**Means of Communication.** at Satanwada which is also a station on the Gwalior Shivpuri section of the Gwalior Light Railway, 63 miles south of Gwalior and 9 miles north of Shivpuri. The modern branch road is aligned almost along the track of the old road from the North to the Deccan which passed through Narwar and crossed the river Sindh twice in 10 miles by means of bridges which were constructed during the Mughal régime and are still in fairly good condition.

The Fort stands picturesquely on a steep hill in the Vindhyan range rising 400 feet above the surrounding plain and 1000 feet above the level of the sea, in a bend of the Sindh river which winds its course on the west and north of Narwar.

**Situation.**

The plan of the fort is irregular, the total perimeter being 5 miles. Narwar is thus the most extensive of all the forts in Gwalior State.

A stone wall which encloses the Fort as well as the partition walls which divide the fortified area into four different enclosures are all strengthened by a number of bastions. The middle enclosure called Maj Loka is studded with extensive ruins of streets and houses. The enclosure on the western projection of the hill is called Dulha Ahata or bridegroom's enclosure, as the last Kachhwaha prince is said to have escaped from Narwar by the Dulah or Dhola gate which stands in this part of the Fort. The southern part of the Fort is named Madar Ahata after the shrine of Madar Shah. A small

enclosure occupying the southern-most extremity of the Fort is known as Gujar Ahata probably because it was a residential quarter of Gujar Thakurs.

The town also is surrounded with a stone wall which is connected with the Fort wall on the north and the south. There is a supplementary fortification wall at the foot of the hill for closing up the mouth of the Urwahi valley on the west.

Originally there were four approaches to the Fort. Out of these the southern approach through the Dang Darwaza and the western one through the Dulah Darwaza are now closed up. At present there are thus only two entrances. The principal entrance which is on the east was connected with the town by a gate called Shahar Darwaza which no longer exists. A passage upto the lowest existing gate which is called Pishnari Darwaza re-named Alamgir Darwaza by the Muhammadans is a paved slope which being very steep and slippery towards the top has now been supplemented with a flight of steps. The next

gate is called Piran Paur or Syedon ka Darwaza on account of a tomb of a Pir or Syed near it. The third gate is Ganesa Paur and the upper-most gate is named Hawa Paur. The portion of the ascent above the first gate is made up of a flight of steps.

The western passage also passes through four gates the first three beginning from the top are called (1)Urwahi Darwaza (2)Gaumukh Darwaza so named from an adjoining spout in the form of a cows' head which feeds the tank called Gaumukh kund (3) Bans Darwaza and the fourth or the lowest is without a name.

The fortification walls and the numerous buildings on this Fort are constructed of local sandstone mostly laid in lime mortar.

Two of the gates of the Fort deserve a special mention. The Hawa Paur gate **Important buildings**, on the eastern road was rebuilt in its present form in A. D. 1800 by Ambaji Ingle who was then the Governor

of the Fort under Maharaja Daulat Rao Scindia during the reign of Peshwa Baji Rao II. But the earliest gate extant is the Dulha Darwaza on the north-west which is built of large blocks of stone without any mortar and is decorated with carving.

In the flourishing days of Hindu sovereignty before the Muhammadan invasion, Narwar was famous for the magnificence of its temples but Sikandar Lodi who captured the Fort devastated all the Hindu and Jaina shrines in the early years of the 15th century. As a result, no traces of ancient temples have survived to this day except the meagre remnants of a small shrine near the Hawa Paur and a few loose fragments of carvings and images.

The three other temples which now stand on the Fort and are used for worship probably date from the later Kachhwaha Rajas. The most important of these is the Devi temple in which a natural boulder of rock is worshipped as a goddess.

As the Fort remained under Muhammadan influence for a considerable length of time it contains a number of mosques and a *Dargah*. The earliest of the former is the Sikandar Lodi's mosque popularly called Badi Musjid. It stands near Kachehri Mahal and consists of a spacious open court with a prayer hall on the west and verandahs on the other three sides. The roof is flat and has no domes. In place of minarets there are small kiosques at the four outer corners. It is built of rubble masonry and plain rough dressed stone pillars. It bears one Arabic and two Persian inscriptions, the latter of which record the construction of the mosque by Sikandar Lodi in A. H. 912 (A. D. 1506) in commemoration of the conquest of the Fort.

Another mosque bearing three inscriptions is situated near the Hawa Paur.

A third Muhammadan monument deserving notice is the shrine of Madar Shah, a famous Muhammadan saint, built on the eastern verge of the hill in Madar Ahata. The shrines of this saint

whose full name was Shah Madar Badi-ud-din, exist in many another place.

The Fort possesses extensive ruins of Rajput palaces built by the later Kachhwaha Rajas in the 16th and 17th centuries. These palaces are picturesquely situated on the eastern edge of the middle portion (Maj loka) of the Fort and command a view of the valley of the Sindh river below. The royal quarter is protected on the west by a high stone wall which also serves to separate it from the remaining portion of the inhabited area. The palaces consist of a series of courtyards each with audience halls, throne rooms, pavilions, baths, ladies' apartments, pleasure gardens and swings. The edifices were profusely adorned with decoration in glass and plaster, and wall paintings, which though now in a hopelessly ruined condition are enough to convey an idea of the gorgeous and luxurious court-life led by the Rajput kings of those times.

The largest of these palaces was recently repaired by His Highness the late Maharaja Madhava Rao



Scindia. It is called Kachehri Mahal, from a wooden seat covered with a mattress preserved till recently in one of its halls and traditionally believed to be the *Gaddi* of Raja Nala of the *Mahabharata* fame. The niches and arches of this hall are decorated with mosaic work made of pieces of glass stuck up in plaster. Similar decoration is to be seen in the remains of another palace known as Sis Mahal.

Not far from this is a large pavilion called Ladau Bungala which is surrounded on all sides by a verandah with sloping terrace roof. In an adjoining room is a huge grinding stone mill worked by bullocks.

Close to the Ladau Bungala is Chhip Mahal where there is a large bathing cistern carved in the form of an oval flower with six petals in a single block of stone.

The inhabited area outside the royal enclosure has quite a large number of spacious strongly built and many storeyed houses belonging to the

officials and other dependants of the royal court which are now in a sad state of desolation.

The Fort abounds in tanks, large and small, the names of the more important being Makaradhvaj Tal, Katora Tal, Chhatra Tal, Chandan Tal, Sagar Tal, Gaumukha Kund and Bishan Talaiya.

By far the largest and the most interesting of the tanks is the Makaradhvaj Tal named after Raja Makaradhvaja who is traditionally believed to have constructed it. It is nearly three hundred feet square and nearly thirty feet deep, and is enclosed on all sides with massive retaining walls lined with steps. Judging from the style of the masonry, the tank appears to date from the mediæval Hindu period. On its western bank stands a small room with a large stone slab stuck up in one of its walls on which is represented a winding stream of a river flanked with numerous figures of gods and goddesses popularly believed to be *paniharas* or water carriers.

The tank seems to have retained rain water only for a short time in the year, as a number

of wells and step-wells have been dug in its bed. They are popularly called *atha kua nau baodi* meaning eight wells and nine step-wells but their actual number is somewhat larger.

A monument of peculiar interest on the Fort is a Roman Catholic chapel and a grave-yard situated on the north extremity of the Fort, about a quarter of a mile from the Makaradhvaja Tal. It stands in a walled enclosure and the grave-yard contained a number of tombs which have now disappeared except two or three. An inscription on one of the tombs is dated in A. D. 1747.

It appears that this church and the grave-yard belonged to a colony of Christian gunners who were in the employ of the later Kachhwaha Rajas of Narwar.

The place is traditionally known to be the home of Raja Nala whose story related in the *Mahabharata*, is familiar to every Hindu. The tradition is preserved in 'Nalapura' meaning the

**History.**

'town of Nala' which is the ancient name of the place met with in several mediæval inscriptions.

Cunningham identified Narwar with Padmavati, one of the capitals of the Naga Rajas who flourished in the 3rd and the 4th centuries of the Christian era. No relics going back to such an early date have however been traced at Narwar except a few stray coins of Ganapati, the last of the Naga kings, who according to the Allahabad pillar inscription, was extirpated by Samudra Gupta. And further researches have proved that the site of the ancient city of Padmavati is marked by the modern village Pawaya on the confluence of the Sindh and the Parvati some 25 miles to the east of Narwar.

The history of Narwar has always been connected with that of Gwalior. In the middle of the 10th century both places fell to the Kachhwaha Rajputs. They were expelled by Pratiharas in 1129. The latter ruled for over a century when on being driven out by Altamsh from Gwalior, they retired to Narwar. Towards the middle of

the 13th century, the Pratiharas appear to have been supplanted by Chahada Deva who founded the dynasty of Jajapellas. As shown by a number of coins and stone inscriptions found at Narwar and in its neighbourhood, Chahada was followed by four kings in his line. Ganapati, the last of them seems to have lost Narwar to Ala-ud-din Khilji of Delhi 'soon after 1298 A. D. From this time to the end of the 14th century Narwar was in the possession of the Sultans of Dehli.

The Tomara dynasty of Gwalior held Narwar upwards of a century, from the invasion of Timur in 1398 A. D. to 1506 A. D., perhaps, with a short break during the reign of Dungar Singh. The genealogy of the Tomaras is recorded on a monolithic pillar known as Jait Khambha or a 'pillar of victory' standing about a mile to the east of the Narwar Fort and erected probably in commemoration of victory over the Sultans of Mandu.

In 1506 Narwar was captured by Sikandar Lodi after a prolonged siege of 12 months. The victor who stayed here till December 1508,

engaged himself in destroying temples and erecting mosques in their places. Sikandar Lodi gave away the Fort to Raj Singh a Kachhwaha, thus restoring the Fortress to the original owners. Under Akbar it was the headquarters of the Narwar *Sarkar* of the *Suba* of Malwa. Except for a brief loss of possession in the time of Shahjahan, the Kachhwahas held Narwar as feudatories of Delhi till the 19th century.

Towards the close of the 15th century the Fort of Narwar was ruled by a king named Jai Singh whose name is mentioned in inscriptions dated V. S. 1753 or A. D. 1696 engraved on iron guns named Satru Sanghara and Fateh Jung lying on the Fort.

Raja Gaja Singh Kachhwaha maintained the reputation of his race by his valour in the wars of the Deccan where he was killed in A. D. 1725. Sundar Das, a priest of this king accompanied him in the campaigns and met with death about the year 1700. The Raja sent his *dupatta* or plaid to Narwar with which Ladam Devi and Swarup

Devi, the two wives of Sundar Das, became Sati. The original Sati pillar set up by their son having been damaged, the present monument was erected in the year 1823 by Yadu Nath, the fifth descendant of Sundar Das. About the end of the 18th century Narwar was conquered by Scindia from Manohar Singh the last Kachhwaha prince of Narwar. His son Madhu Singh who was a discontented wanderer joined the rebels in the Mutiny of 1857. After the failure of Tantya Tope Madhu Singh secretly gave him refuge, but later on treacherously handed him over to the British and thereby secured a Jagir at Padon where his descendants still enjoy it.

As already stated, an inscription on the Hawa Paur of the Fort records its reconstruction in V. S. 1857 (A. D. 1800) during the reign of Maharaja Daulat Rao Scindia, by Ambaji Ingle, the then Governor of the Fort. The connection of the Ingle family with the Fort of Narwar is still preserved in a large house which is named Ingle ki Haveli.

Another inscription which mentions Maharaja Daulat Rao and Ambaji Ingle is recorded on the pillar of Ek Khambha Chhatra which stands at the junction of the Fort road with the main street of Narwar.

The story of Nala whose name is connected with Narwar is well known  
**Traditions.** being described in the *Mahabharata*. A line of *kanguras* near the Dulah gate of the Fort are leaning. They are popularly believed to have bowed down in reverence to Raja Nala when he took his last departure from the place and to have remained in that position since then.

The legend of Tej Karan also called Dulah which is given above, under Gwalior Fort, is likewise associated with the Fort of Narwar. The love-sick prince is said to have made his escape by the Dulah Darwaza, the north western gate which is named after him.

Another legend relating to this bride-groom prince records that he and his bride Maru were



drowned in the Makaradhvaja tank while seated on a pleasure platform in the middle of the tank. A hand used to issue forth from the platform on the full-moon day of Sravana every year after this incident. Once upon a time a soldier shot an arrow at the hand. Since then the hand ceased to appear.

Still another stock legend connected with Narwar is related by Cunningham ( *C. A. S. R.* Vol. II page 327-28 ) thus:—

Many centuries ago, when the Fort was besieged, the Raja wished to send a letter to his friends on the opposite hill by a rope which had previously been stretched across the valley, but the distance was so great that no one would venture to take the letter, although the Raja offered half of his kingdom as a reward. At length a *Natni*, or female gipsy, appeared before him and undertook to carry the letter across, provided the Raja swore before all the nobles that he would faithfully adhere to his promise. The Raja took the required oath readily, and the gipsy at once began her perilous passage

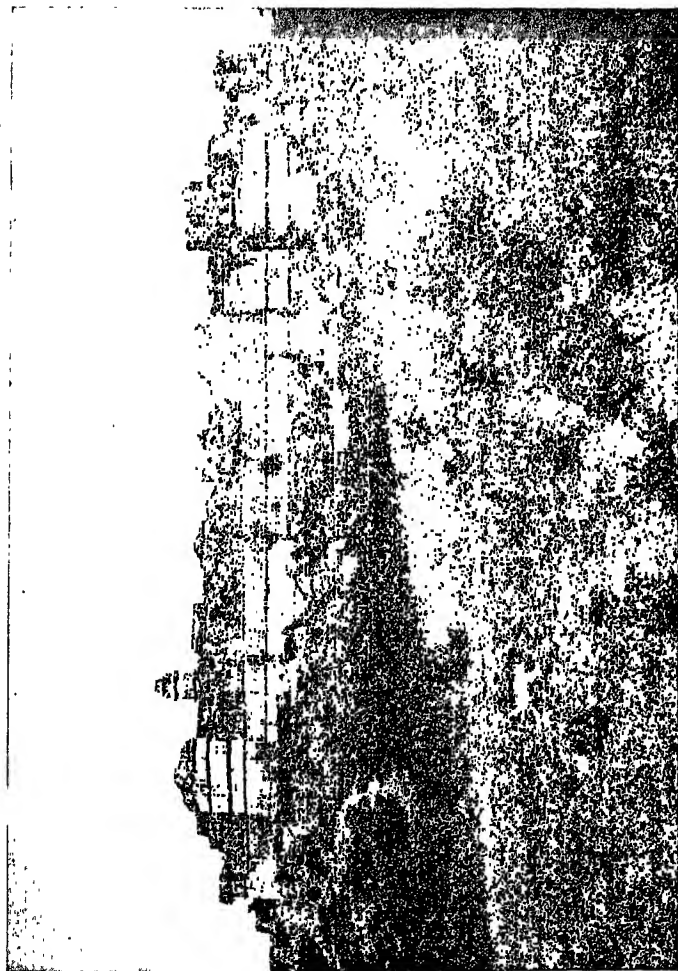
hand over hand along the rope. After much toil she reached the opposite hill, and delivered the letter, when she again started on her return to the Fort. She had already got about halfway across, when one of the nobles whispered to the Raja that, as the letter had been safely delivered, now was the time to save half of his kingdom. The Raja took the treacherous hint and cut the rope, when the poor gipsy fell headlong to the ground and was instantly killed. Since that time it is said that no gipsy has ever entered Narwar, but has always avoided the place by travelling by some other road.

The story seems to have gained currency owing to the existence of another isolated and equally high hill close to the south-eastern end of the hill on which the Fort is built, as similar stories are current in many other places where two peaks stand close to each other with a pass between them.

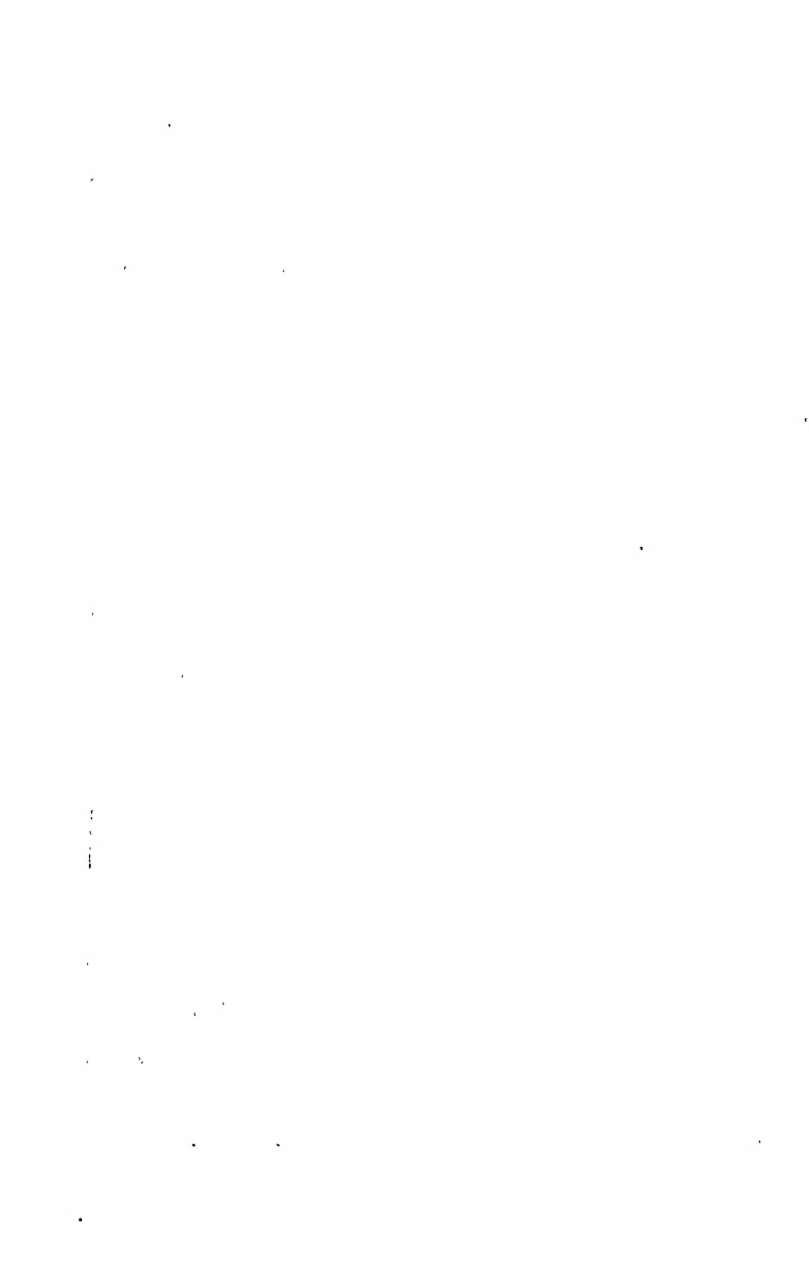
Narwar is one of the three principal Hill Forts in Gwalior State, the other two  
**Conclusion.** being Gwalior and Chanderi.

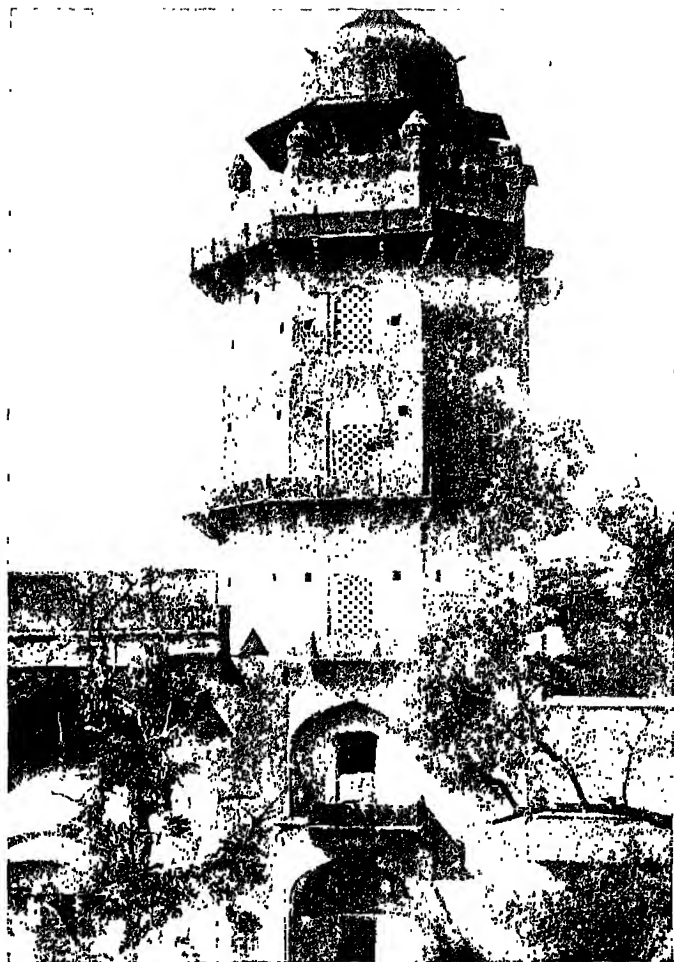
It is the biggest fort as far as area and height are concerned. It is only second to Gwalior in point of antiquity and historical importance and the two forts have been associated with each other for centuries as is quite natural owing to their geographical situation. The Fort is in a deserted and neglected condition and the palatial buildings which remind the visitor of their past glory, sadden his heart at the sight of the terrible decay which has overtaken them by the turn of fortune.

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Ater Fort, general view from south-east.

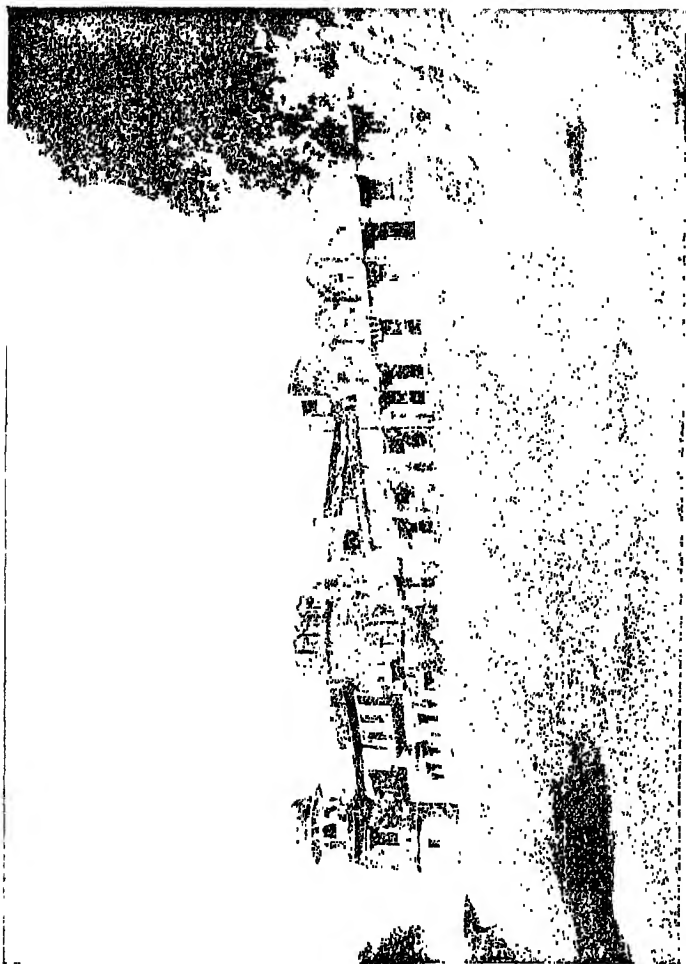




Ater Fort, Satkhana tower.



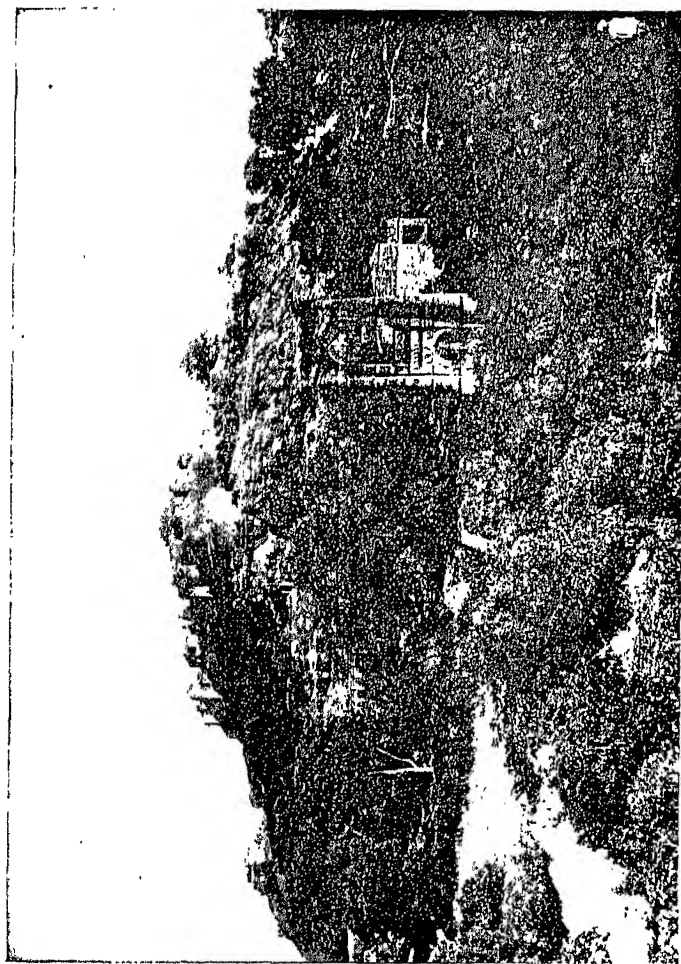
PLATE III



Bhind Fort, partial view from south-west.







Chanderi Fort, general view from north-west.



PLATE V



Deogarth Fort, general view from west.



Gohad Fort. general view from north-east.

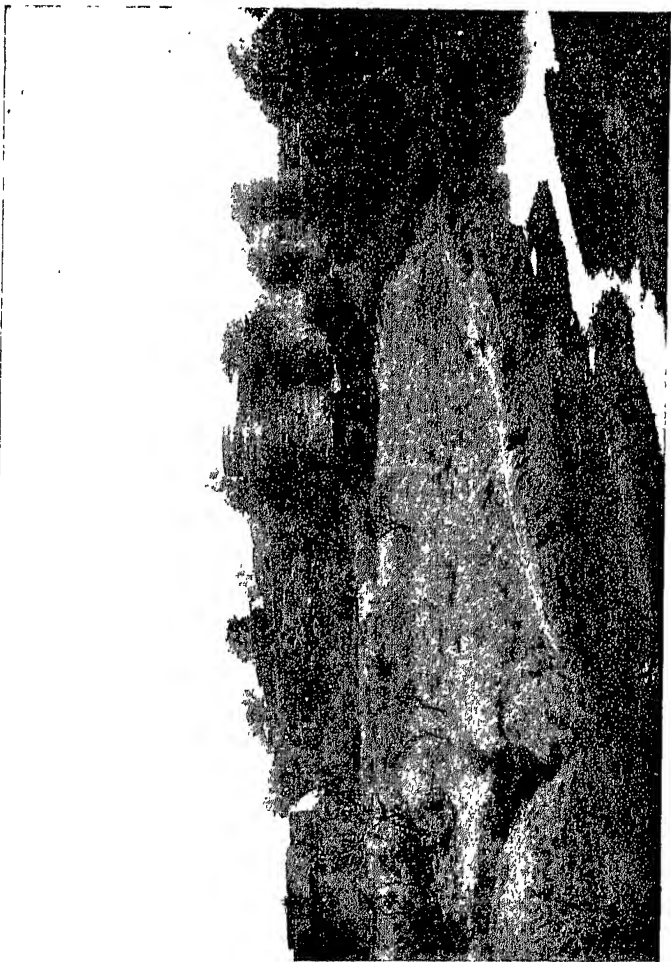
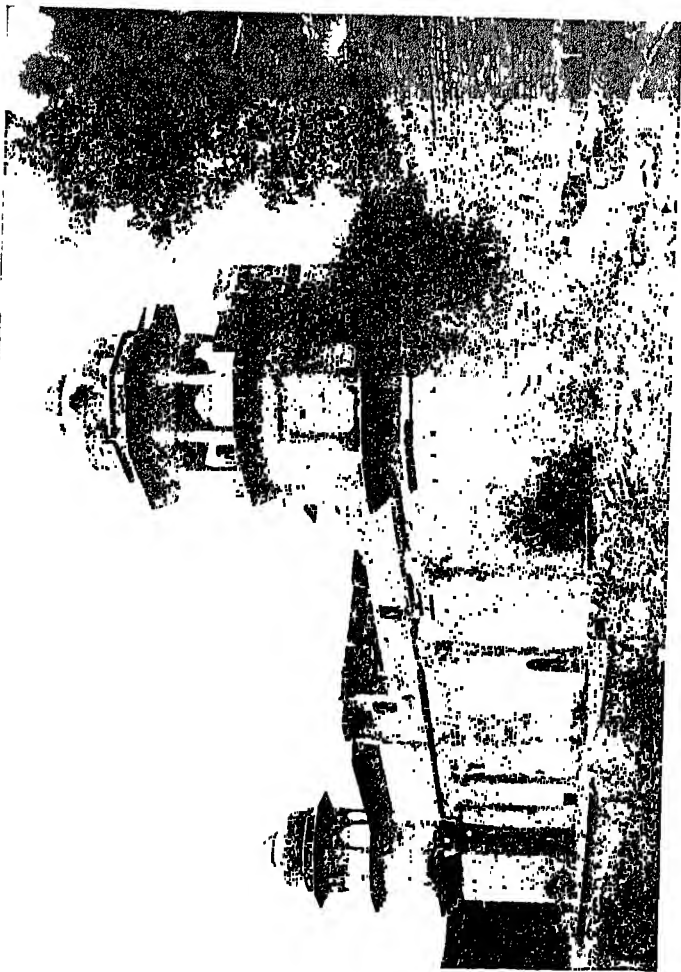




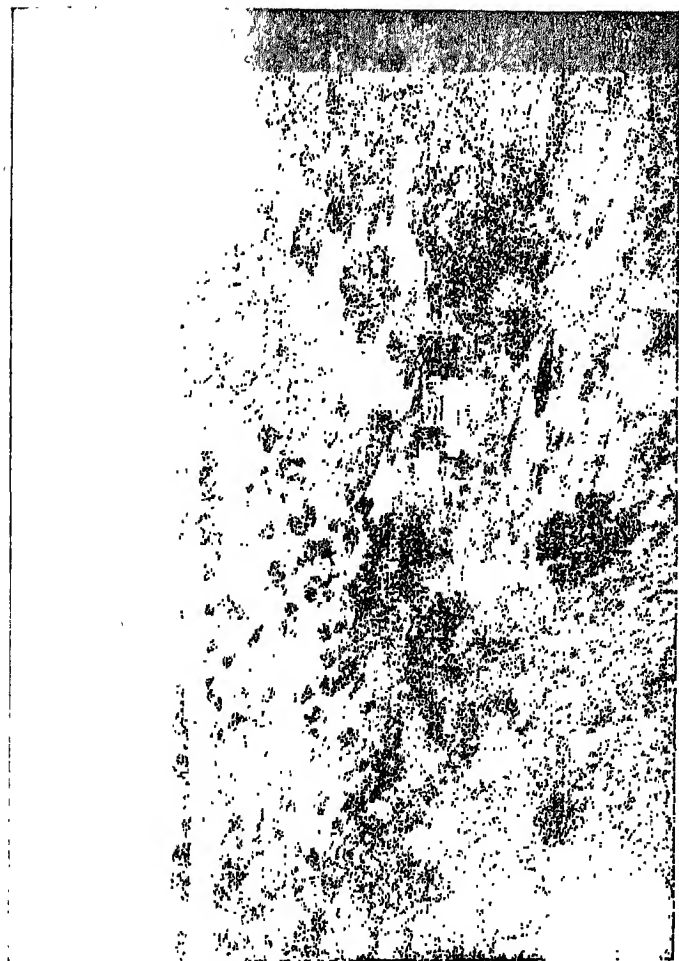
PLATE VII



Gohad Fort, Purana Mahal (old palace).

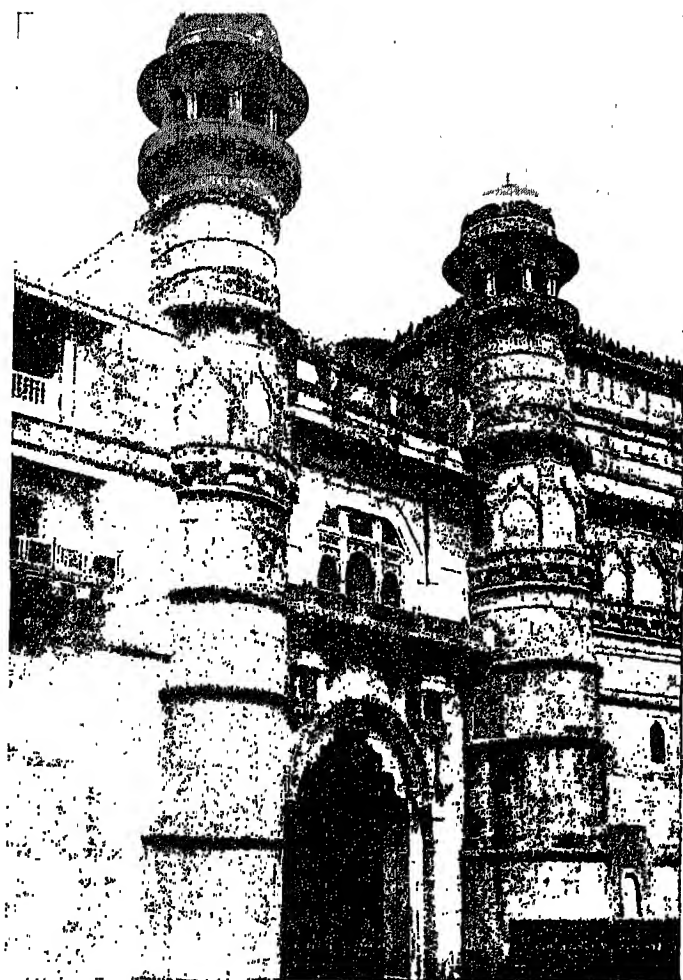






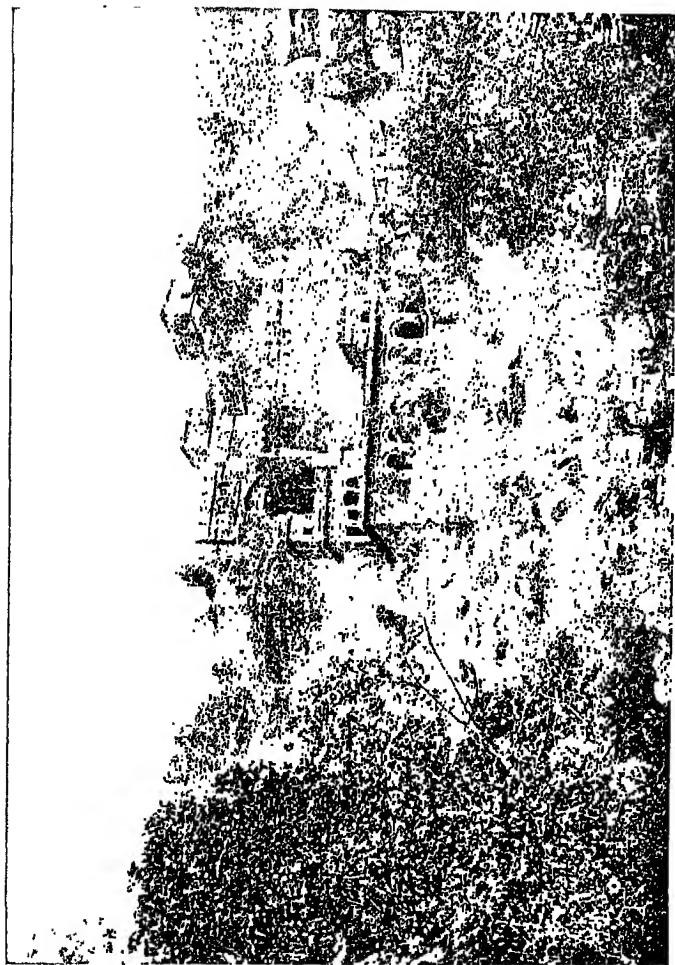
Gwalior Fort, partial view from south-east.





Gwalior Fort. Hathia Paur gate.





Karera Fort, partial view from west, showing entrance gate.



PLATE XI



Narwar Fort, partial view from south-east.



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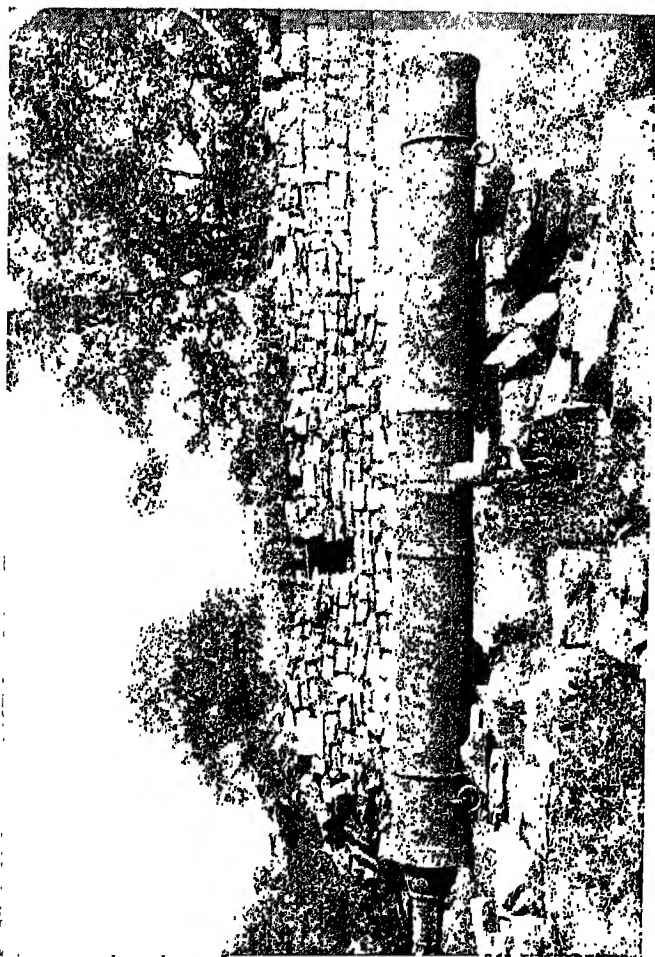
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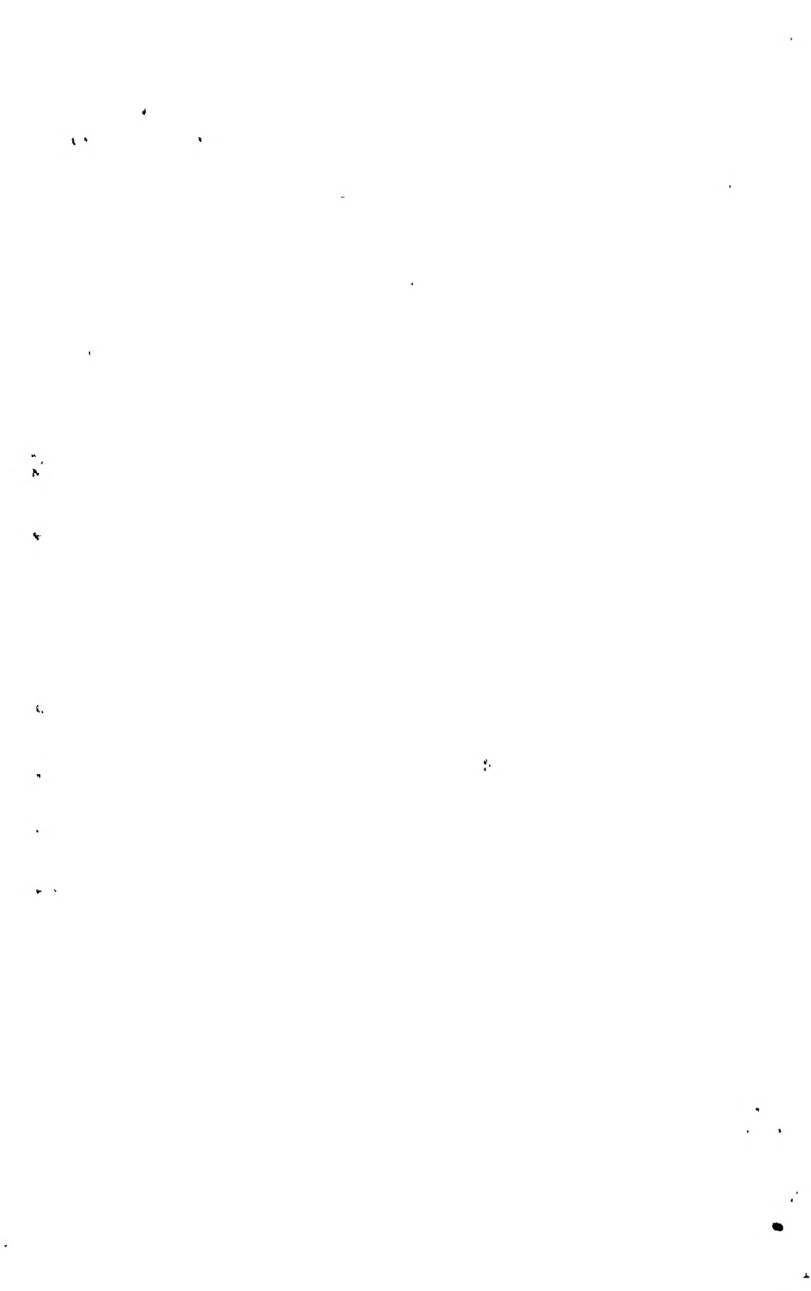
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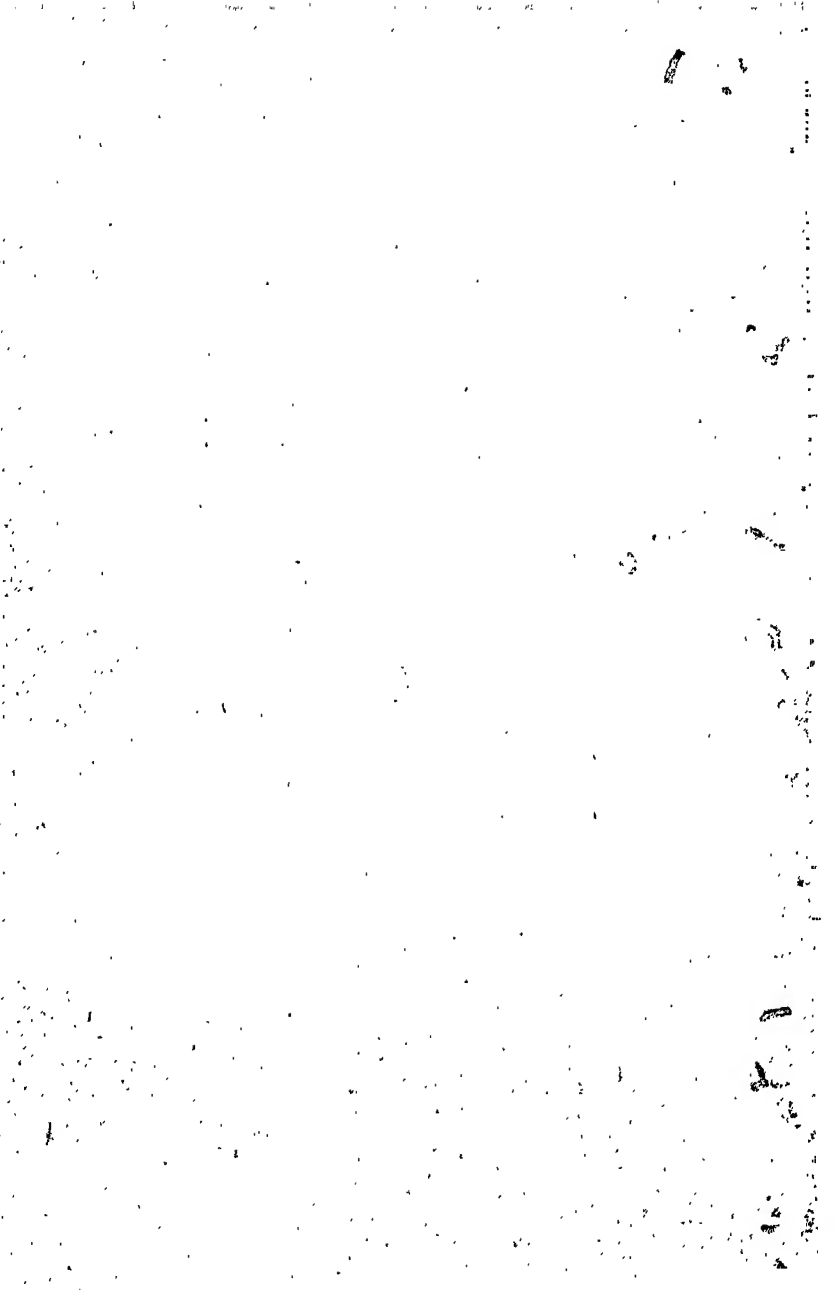
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Narwar Fort, an old gun known as Jaldar.







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